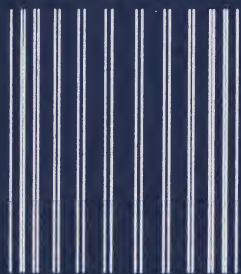




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“The Americans Have Done Great Things for Me”

Arthur Rackham and His American Friends

JAMES HAMILTON

The English artist and book illustrator, Arthur Rackham (1867–1939), whose work is the subject of a forthcoming exhibition in the Rare Book and Manuscript Library, was a natural and compulsive letter writer, with as sharp a gift for self-expression through words as for expression in line and color. The sound of his conversation, of course, is lost, but his turn of phrase and his easy-going chat can be detected in his surviving letters. It is to our advantage that Rackham professed to loathe the telephone (along with other modern inventions such as the motor car and the wrist watch) because the conversations he might have had on the telephone are happily recorded in surviving letters.

Rackham’s correspondence divides itself broadly into four groups: One group consists of letters to publishers concerning his current or future books; a second of letters to admirers of his work; a third is with dealers and patrons, some of whom, for example the American art dealer Alwin J. Scheuer, became friends; and a fourth group comprises letters to his family, in particular to his wife, the painter Edyth Starkie. If the letters in the first three groups show Rackham retaining some measure of formality toward his correspondents, in the few surviving letters to Edyth his guard drops and we read not only lively and amusing descriptions of sights seen and events witnessed, but we also glimpse something of the inner feelings of this gentle, reserved Englishman.

Many of the letters in the first three groups are to Americans and have now found their way into public collections in the United

Opposite: Arthur Rackham and his daughter, Barbara, ca. 1925 at Houghton House, the artist’s home in Sussex

States. The Rare Book and Manuscript Library has one of the finest such collections, comprising ninety-one letters. The majority of the fourth group of letters, however, were written home to Edyth during Rackham's 1927 visit to America and have remained in his family's collection. The personal quality of Rackham's strong connection with the United States, as expressed through two correspondences linked by a New York theme, is the subject of this essay.

Rackham had an ambivalent relationship with America and the Americans. At its most banal this expressed itself in a loathing of horn-rimmed spectacles because they were "new-fangled, impractical, fancy and, worst of all, American," as his daughter, Barbara, remembered. At its best, however, it drew Rackham in 1930 to tell the English author A. E. Bonser that "... of late years the Americans have done great things for me in buying my pictures—indeed I have mainly lived on them." If the former anecdote reflects a stock attitude of the crusty, middle-aged professional Englishman, the latter remark reveals the businesslike side of Rackham, the professional artist.

The primary purpose of Rackham's first and only visit to America in November 1927 was to meet publishers and gallery owners, and to generate commissions for some new series of book and magazine illustrations. His popularity in Britain had fallen as tastes had changed in the late 1920s, and from the riches of his 1920 earnings of £7177 gross (about \$500,000 today), his income had fallen to less than £1500 in 1926. By 1927 he knew he had to take urgent steps himself to remedy the situation, for he employed no agent to do so on his behalf, and so timed his American trip to coincide with the opening of his fourth American solo exhibition at the Scott and Fowles Gallery in New York City.

Rackham wrote home almost daily to Edyth, giving his wife a vivid account of New York City, Boston, and Philadelphia. From the Yale Club on Vanderbilt Avenue he writes of New York:

This really is a surprising & exciting place. The entrance to the harbour is so full of features, islands, ports, the great statue (which is

light greenish—rusted copper I suppose). And the great group of skyscrapers which we saw in a beautiful pinkish glow, partly obscured by drifting smoke . . . I carted my luggage out to a taxi—it was quite dark & most confusing—and I felt I was trusting myself to God knows



Edyth Rackham, 1917

what kind of a ruffian who bagged me & took me off to his taxi. (I took him for a tout or porter but he was the driver himself.) A shocking old taxi, groaning & shrieking. I thought it had broken down once. Crowded ugly streets on the New Jersey side. Then we were stopped and I had to pay 49 cents toll for the ferry. Except for a very little swaying, I shouldn't have known we were on a boat: the taxi was in the middle of a crowd of other cars & lorries and walls of iron at the side, so there was no seeing anything whatever.

As an elderly artist coming to New York from London and rural Sussex in the south of England, Rackham was overwhelmed by the street life and by the architecture which, at first, he refused to enjoy:

Everything shouts—shop fronts, display windows, architecture. The violence of the competition makes noisy advertisement necessary, I suppose. But everything is overdone. I am wearied with architectural effects & ornament. Great cavernous doorways—all carved & moulded & fluted & adorned, like any Rouen Cathedral. Much too much—of everything. To live here must vulgarise an artist One very prevalent type of house is fast disappearing. The “brownstone” house that the wealthy all lived in, on & near 5th Avenue. I was interested to see them, as I had read of them in all books & novels. A dreadful house. A sort of Victorian Mayfair house. About as depressing and bad as it could be. Vulgar doorways & moulded windows. Dreary & drab: & these heavyish window mouldings about as banal & mean as they could be. All sorts of fantastic things are going up in their place—gorgeous mansions (Gothic, classic &c, &c) in some cases. Hotels, business houses & shops spread themselves out in ornate doorways—like great mediaeval cathedrals. In fact, it is all too full of features: and all so very reminiscent: no unity of purpose or style

I wandered & had another look at the Great White Way now I am beginning to know it better. It really is astounding. All shops & theatres & cinemas—all glittering and screaming with light, & skysigns & lighted advertisements flaming over the front of the houses. It is all piercingly blazingly light. Crowded with people, and roaring with noise I hardly dare loiter about, gaping at the sights as I should like to. I should get mobbed or something. Run in, perhaps . . . I feel some doubt whether I have come to N.Y. at the right time or whether I am too late to see recent (not old) New York & too soon to see the New York of the immediate future. For instance I find that the famous restaurant Delmonicos has gone! Vanished! to make way for God knows what skyscraper.

Although this suggests a disdain for the new vertical architecture of New York, Rackham’s typical English reserve is pierced by the romance of skyscraper construction, and we see him sketching the subject as fluently with words as he might have done in pen and ink line:

In sight of my bedroom one is going up. I can see the men heating rivets to red heat then pitching them over to others who run them into holes prepared for them & crash them into bolts with heads with great whangs of hammers—the holes having been drilled ready with terrific noise. The roads are in a dreadful state of pits and holes. Excavations boarded over—the traffic jumping & leaping over them. Everywhere this is. You never saw such an untidy city, at intervals. These, where rebuilding is going on. A gorgeous marble palace of a Vander something—built as a marvel 15 years ago—is pulled down in a night & up goes a skyscraper. In consequence, patches of residences jostle business giants all over the City—in a most amusing & bewildering way. From the top of the Sells great building (the Butterick building) I looked down over narrow streets—great patches excavated to the solid rock—new neighbouring towering buildings—the river & docks—little old houses with clothes hanging out—a hotch-potch of everything.

As a business trip, Rackham's visit to America was a success. He returned home with one major commission, to illustrate and oversee the production of a manuscript copy of Shakespeare's *A Midsummer Night's Dream* to join the illuminated manuscripts in the Spencer Collection at the New York Public Library. He also had meetings with publishers such as Lippincott, Houghton Mifflin, and Doubleday Page, Doran which led to the continued publication of his books in America until the end of his life.

Among the treasures of the Rackham Collection in the Library are a sequence of thirty-nine letters from Rackham to the art dealer Alwin J. Scheuer, of East 56th St., New York, whom it is likely that Rackham met in New York. In this correspondence Rackham shows himself not only to be firm in his business dealings, but direct, too, in his advice. Scheuer proposed in 1930 that he publish a series of four books with Rackham's illustrations. Rackham replied with firm but gentle advice to Scheuer to avoid this dangerous area of the art book trade, on account of the large capital investment he would require from the start. Rackham's innately sound business sense was a potent warning for Scheuer:

Prices of text drawings to Vicar of Wakefield

AR

Stilegate
-imp's field

End Papers - (coloured)	£ 25
p 13 - our gooseberry (coloured)	30
Take page	10
19 Marie Master (coloured)	25
28 neighbourhood "	25
31 The Lessons "	20
32 former of London "	30
37 a courtesy "	20
38 protest "	15
50 haymaking "	35
76 Road Cuck "	30
77 departure	5
87 the poor horse (coloured)	50
102 the picture "	50
109 sleep "	20
111 mad dog "	20
113 Dick	10
156 Vicar Oliver (coloured)	35
196 keeper + 100 "	15
211 fingerhead "	25
220 handsome	5
232 tailpiece	5

List of text drawings for *The Vicar of Wakefield* with suggested
prices sent by Rackham to the New York art dealer,
Alwin J. Scheuer, August 21, 1930

You would have to see your way to sell 20,000 copies—over several years. And pay me for about $\frac{3}{4}$ of them in advance—at about half a dollar a copy. So it must make a considerable call on capital in advance . . . It is more than likely that you would find that one sold more than all the other three—that in fact they would be each other's rivals: & not bring proportionate total return, compared with the publication of one normal sized book. In fact I rather come to the conclusion, in my case, that the bigger the book, up to about Midsummer Night's Dream size, the more there is to be made out of it. People will buy one Rackham book each season . . .



“The whole neighbourhood came out to meet their minister”:
pen and ink and watercolor drawing for *The Vicar of Wakefield*,
1929, one of the drawings that passed through the hands of
Alwin Scheuer (Alfred and Madeleine Berol gift)

Scheuer took this sensible business advice and shelved the idea. The correspondence continued into 1931 as Scheuer bought original drawings from the artist, and in April it was Rackham's turn to make a business proposition. Rackham was working at the time on the illustrations to *The Compleat Angler*, *The Night Before Christmas*, and *The Chimes*, and wrote to Scheuer to suggest a new way of selling his original work:

I do not know the ways of collectors of costly books. But I should imagine some wealthy collector might like to buy a complete set to



“Bawling after him, ‘Good luck! Good luck!’ ”: pen and ink and watercolor drawing for *The Vicar of Wakefield* (Alfred and Madeleine Berol gift)

bind it up with the text (perhaps manuscript—for which Graily Hewitt would be the man) & make something like my Midsummer Night's Dream in the Spencer Collection in the N.Y. Public Library. So far as I know that is the first book quite of that kind. It hardly groups with Illuminated M.S.S. either old or new. And it might well initiate a movement. Of course someone must be found willing to put down a considerable sum for what would be absolutely unique & individual a work as any picture. I should think the Compleat Angler might tempt some millionaire of sporting tastes . . . I throw out this idea to you as you may know some collector of rare and costly books to whom 10,000 dollars for a unique possession of this kind would be quite within his scope.

Scheuer did not take up this suggestion, as Rackham did not refer to the idea again, and no such volume of *The Compleat Angler* was produced. As their correspondence continued, it is clear that the pair were never going to agree on their proposals. Scheuer's last suggestion to Rackham was that he publish editions of Cowper's poem *John Gilpin*, and of *Hamlet* and *Macbeth*, with Rackham's illustrations. Rackham replied:

About John Gilpin. The only way I can see of doing this, which is not quite of the ordinary method of publishing, would be for you to make me a definite offer of a fixed sum for this limited edition. I don't think I could consider royalty terms . . . The conditions would have to be for a strictly limited edition: & no further publication of any other kind at all. It is not a "booksellers" proposition at all—clearly. But a rarity—at a corresponding price. I can only say that I would not agree to a smaller fee than 25% of the published price—paid in full in advance or within a definite period . . . About Hamlet & Macbeth. In the present state of the book market, I feel it is quite unlikely that I shall ever be able to do any more Shakespeare. The Tempest just did well enough to be worth my while (& I sold all the originals very well indeed) but I doubt whether the publishers did much more than cover their outlay . . . I have to find books that will tempt the public. No very easy thing.

Rackham's final piece of advice to Scheuer came in October 1931 as the correspondence drew to an end. He gives his friend a lecture on publishing:

[An] argument not infrequently put forward by those that do not understand the workings is that the publisher bears all the expense &

takes the risk. Not a bit of it. I (or any author) put, say, six months' work during which I am not paid, into the book. Six months' work stands for $\frac{1}{2}$ year's income which is actually my expense, in definite money value, & which I risk just as much as any publisher who, nominally, puts down his £1000—win or lose. Actually he does not put down his £1000. He pays his author or artist the agreed advance on royalty & the due proportion of his own overhead expenses; but his returns begin to come in at the same time as he has to meet his printers' & other bills. And in my case, I am glad to say he has all his de luxes, & a promising number of ordinaries, subscribed for, so his "risks" cause him no anxiety whatever. I think if you begin to publish you will find your real difficulty in selling the ordinary edition. Your de luxes may be subscribed for right off—but the others need assiduous working up & great knowledge of booksellers & market needs & conditions. And so, dear Mr. Scheuer, I think it is unavoidable that I should publish with the regular trade who have all the machinery both for limited & for ordinary editions.

Although there seems to be a contradiction in Rackham's argument (does he say that he is paid in advance or not?), his advice to Scheuer is straightforward and clear—do not get involved in publishing. There is some charm in the picture of these two experienced and elderly professionals making proposals and counterproposals, and each, politely but firmly, turning the other down. Their business relationship, however, concealed a friendship that Scheuer's death in 1934 revealed. Writing to J. C. C. Taylor, Scheuer's assistant in London, Rackham remembers Scheuer as "a most gentle & attractive minded man & it was such a pleasure to meet an American with such genuinely kind feelings for England & English culture." This epitaph for Scheuer encapsulates the quality that Rackham so warmly responded to in America and the American people—"genuinely kind feelings for England and English culture." In a word, what Arthur Rackham responded to was understanding.

Quill and Olive Branch

Walter Besant Corresponds with Brander Matthews

ROBERT A. COLBY

From December 1894 through December 1895 there appeared in the *Author*, organ of the British Society of Authors, edited by Walter Besant who had founded the Society in 1883, a column entitled "New York Letter." These contributions at first were signed Hallett Robinson, shortened subsequently to H. R., a pseudonym adopted by Brander Matthews (by then a professor of literature at Columbia), as revealed in letters from Besant to Matthews in the Rare Book and Manuscript Library.

These twenty-nine letters, spread out in time from 1884, the year of the incorporation of the Society of Authors, to 1900, the year before Besant's death, reflect a remarkable confluence of interests between the two men. Both were versatile writers, as well as actively engaged in the promotion of international copyright. A conviction they shared that American writers were inadequately appreciated by English readers prompted Besant to commission Matthews's pieces for the *Author*.

Matthews was a transatlantic figure, visiting London frequently in connection with his books, in the course of which he met Besant among other British literary figures. The first letter in the Library's collection, dated January 24, 1884, bears the seal of the Savile Club, one of the associations to which the two belonged. This letter is accompanied by a Prospectus of the Society of Authors, which had been brought into being just the previous September. Besant solicited Matthews's opinion, along with a plea: "Perhaps you can see your way to helping on the cause. Could you for instance establish a 'Company of Writers' in New York? The members of your Company could be honorary members of ours and vice versa."

The Company of Writers was the name under which the Society of Authors was first organized. Unknown to Besant, an Authors'



The founder of the British Society of Authors, Walter Besant,
in 1901, shortly before his death

Club had been founded in New York City at the home of Richard Watson Gilder, with Matthews a charter member, on October 1, 1882, actually antedating the Society of Authors. An immediate offshoot of the Authors' Club was the formation of the American Copyright League the following year at Matthews's home. Besant obviously had wind of the League by the time of his next letter, dated December 5, 1884, in which he informed Matthews that international copyright was foremost on the agenda of the Society, concluding, "and we cannot but acknowledge with gratitude the

efforts made by American Authors to bring about this result." This letter was sent from the office of the Incorporated Society of Authors, which had been granted this formal status by Act of Parliament earlier that year. It was accompanied by a list of Vice Presidents (which included Matthew Arnold, Thomas Henry Huxley, and Wilkie Collins), Fellows, and Associates. Matthews was invited to become a Foreign and Honorary Fellow, an honor he accepted, to be joined by Mark Twain, James Russell Lowell, Henry James, and Bret Harte, among others.

Matthews spoke out and wrote frequently on copyright, most vehemently in two pamphlets brought out under the auspices of the American Copyright League. In *Cheap Books and Good Books* (1888), he complained that, in the absence of international copyright, the American market was flooded by cheap English fiction, "and this at a time . . . when the English novel is distinctly inferior to the novel of America, of Russia, and of France." In *American Authors and British Pirates* (1889), he pointed out conversely that "The Black Flag still flies alongside the Union Jack—as it does alas! by the side of the Stars and Stripes." Besant referred to Matthews and this second pamphlet in his *Autobiography* (1902): "It was absurd to keep calling the Americans thieves and pirates while our people did exactly the same thing on a smaller scale. It exasperated Americans and weakened the efforts of those who were manfully fighting in the cause of international honesty."

Besant's *Autobiography* was published posthumously, but these words had actually been delivered at the annual meeting of the Society of Authors early in 1892, shortly after the passage of the landmark U.S. Copyright Act of 1891, which, after more than a half century of struggle on both sides of the ocean, extended legal protection to British authors. This legislation marked a major victory for the American Copyright League, which had campaigned vigorously for it with the cooperation of the Society of Authors. In fact, prior to its passage Matthews was sent by the League to London to confer with Besant on the technicalities of copyright. "Well—it seems we have got it at last," Besant wrote to congratulate

Matthews on July 1, 1891, the day the bill took effect, from the office of the Society. Matthews was apparently in London again at the time, for this letter opens with an invitation to him and Mrs. Matthews to attend the annual dinner of the Society in Holborn. Besant goes on to extend the invitation to several noteworthy martyrs to the cause:

I shall write Charles Dickens—Charles Reade—Wilkie Collins and Lord Lytton—not Thackeray because he never seemed to care. I shall pay for their tickets out of the fortune they ought to have made—You may write your Ghosts if you please—We shall be glad to meet Fenimore Cooper & Nathaniel Hawthorne—especially—You have funds—ghostly funds—their fortunes made here—on your side to meet the expense of bringing them over.

Even after the passage of the Copyright Act of 1891, Besant warned his friend not to relax his vigilance. On October 15, 1892, after acknowledging the gift of Matthews's book for young people *Tom Paulding*, which he turned over to his son, Besant asked: "Have you secured copyright here? Pirates still abound you know."

This letter concludes by soliciting Matthews's advice about a forthcoming Congress of Authors in Chicago in which Besant had been invited to participate. The next letter, dated February 14, 1893, indicates that with Matthews's encouragement he was seriously contemplating the voyage, "but I don't know if it will come off. I am so horribly afraid of Asthma." Besant did lead the delegation from the Society of Authors to the Congress held in July 1893 in connection with the Columbian Exposition; in fact, from his side he helped plan the conference with its chairman Francis Browne, editor of the *Dial*, then Chicago's leading literary journal.

On what proved his only visit to the United States, Besant, before taking the railway journey to Chicago, traveled through the East and spent some time in New York prior to returning to England. This experience led to his engaging Matthews the following year as a contributor. "Returning to our talk about the New York Letter to the Author," he wrote on July 22, 1894, from his home in Hampstead to his colleague then on his annual summer visit to England. "I have been thinking of it again and I believe it would be an excel-

THE INCORPORATED SOCIETY OF AUTHORS,

6, QUEEN ANNE'S GATE,

WESTMINSTER, S.W.

London, 5th Dec^r 1884

Brander, Matthews Esq
121 East 13th Street

New York N.Y.

Sir,

We have the honour in the name of the Council of this Society to invite you to become a Foreign and Honorary Fellow of our Corporation.

The Society was founded and has become incorporated as provided by Act of Parliament in the early part of this year. The objects are detailed in the Prospectus we forward herewith. We also enclose a list of Vice Presidents, Fellows and Associates. You will observe that we place at the head of our list of objects the establishment of International Copyright and we cannot but acknowledge with gratitude the efforts made by American Authors to bring about this result.

It is in fact upon their efforts that we mainly rely and we shall be pleased if you can make any suggestion for action on our part which may help on the cause on this side the Atlantic.

We beg to remain

Sir,

Yours faithfully,

W. B. Besant
Tristram Valentine Secretary

Letter sent by Besant and Tristram Valentine to Brander Matthews, December 5, 1884, inviting him to become a member of The Incorporated Society of Authors, a society that placed "at the head of our list of objects the establishment of International Copyright...."

lent thing for us. Can we try for a year?" While allowing Matthews a free hand, he exerted some editorial direction:

We do not want personal details—a few may help the understanding of a book, e.g. that Cable is a Louisiana man (It is also interesting but not for publication to have seen him & to know what an ugly creature he is). Then we want to know what is going on in the literary world—its clubs—papers etc.—I assure you there is great scope. The writer might be the means of introducing to us some most valuable writers.

"Remember that our ignorance of American literature is really colossal," Besant remarked earlier in the letter, recalling that he found his countrymen well represented in bookshops in Boston and New Haven, "but in our shops—where are your books?" On this trip Besant also swooped up "all the living American poets that Messrs Little & Co. could rake together for me" to bring back with him. He thought American poets in general rather shabbily treated in English reviews, with reference specifically to one of Matthews's colleagues on the Columbia faculty, who had participated in the Chicago Authors' Congress: "George Woodberry for instance. I brought him over & gave him to a man to read and not to deride. The result at all events was a short notice of appreciation in the S[aturday] R[evue]."

His own animadversions fueled by Besant's charge, it is not surprising that a note of chauvinism pervades Hallett Robinson's letters to the *Author*. He begins by boasting that with the quadrupling of the population of the United States since the days of the Knickerbockers, literary production has fanned out through the land, and by now "there are many more accomplished writers than there were formerly and the average of merit is undoubtedly higher." A later piece announces the establishment of New York branches by the venerable firms of Longman's and Macmillan's, pointedly adding that they are flourishing on their American authors. In other columns he refutes with facts and figures assertions of superiority in the British press, such as that English novelists still outsell American in the United States, and that no American magazine approaches the *Strand* in circulation.

Concurrently H.R. observed with special pride that the teaching of English literature was more widespread in American schools and universities than in British, Columbia being in the forefront, second only to Harvard. He hails the launching of the Columbia University Press, "which has been founded to do for Columbia what the Clarendon Press does for Oxford." This banner year (1895) gave him opportunity also to announce the establishment of "a public library worthy of the chief city of a great nation," to which Columbia had offered a site eventually rejected.

In one of his letters, Besant requested that Matthews discuss American literary magazines. The last of H.R.'s contributions (December 1, 1895) gave his editor perhaps more than he asked for. He contended, for example, that the columns of the *Nation* and the *Critic* were "absolutely free from the sickening self-puffery of their own contributors which disgrace certain of the London reviews." (His barbs were aimed specifically at the *Spectator* and the *Academy*.) To his praise of New York's *Bookman*, "a brisk and lively review abundant in trenchant and lively criticism" under the editorship of Columbia's classics professor Harry Thurston Peck, he adds that this magazine has "too much sense of proportion and too wide a knowledge of books to give up to the infusoria of contemporary literature the space they are allowed to fill in the *Bookman*'s London namesake."

Obviously in putting America's best foot forward, Matthews did not hesitate to step on English toes, but Besant, far from objecting, was reluctant to lose him: "I am indeed grieved to learn that 'H.R.' will cease after December," he wrote on September 2, 1895, in response to a letter of resignation, "You must find some one, some how, who will console our readers for the loss." Two months later on November 14 he reiterated:

Your papers were just what we wanted. If your successor will only bear in mind that people here are very ignorant about almost everything in American literature! I don't think you can walk around us yet in letters as you can in yachts. But I like a good honest American belief in thine own article.



Brander Matthews in 1892 at the time he was appointed professor of dramatic literature at Columbia

Shortly afterward Norman Hapgood took over the "New York Letter" in the *Author*, apparently on Matthews's recommendation.

Occasionally Besant found Matthews a useful sounding board on his own writing. In his first letter where he informed him of the Society of Authors he also consulted him on the publishability of a contemplated story on the War of Independence from the Loyalist standpoint. Matthews cited Besant's early collaboration with James

Rice as an example of a literary "marriage" in the introduction to his collection *With My Friends: Tales Told in Partnership* (1891), and Besant in turn requested permission to draw on this book for his article "Authors Individual and Corporate." He also took interest in Matthews's pioneering courses, which separated the teaching of literature from language and rhetoric: "A thousand thanks for your Exam Paper . . . I have said in the 'Author' that you were the first Professor of Literature who has done this on the novel. Your paper is a stiff one—I should like to know what sort of marks were obtained on it but I suppose I must not ask" (February 23, 1893). From time to time he fed his correspondent club gossip. His letter of April 27, 1895, accompanying a check, carried news of a persecuted fellow author:

We have all been afflicted with the real horror of the Oscar Wilde business. As I write he is standing his trial in the Old Bailey. I wish he could be acquitted. It seems like a national disgrace—tho' he is not a big enough man of letters to make it so. However it is sufficiently horrible.

"He is not a member of the Savile," Besant added, "tho' he tried to get in two years ago."

With the tapering off of Matthews's visits to England after 1895, Besant's letters to him record mainly exchanges of books and ideas. A proposal to make the Authors' Club of New York and the Society of Authors "of mutual help" (August 15, 1896) apparently did not materialize. A letter dated January 2, 1898, carries the heading "The Survey of London," the major undertaking of Besant's last years ("I am the successor of Stow and Strype—if you know these great men," he had previously announced). A paper by Matthews entitled "The Future of the English Language" (*Munsey's Magazine*, October, 1898), in which he predicted that English and Russian would become the dominant languages of the world, overtaking French, German, Italian, and Spanish, elicited this reaction from Besant:

I think that you overrate the future importance of Germany and France. Neither country could support a much larger population

than they have at present unless Science assists. As for the future supremacy of Russian or Anglo-Saxon, I think there should be very little doubt as to the result. The Russian is curiously lacking in the qualities of enterprise and self-reliance that are so conspicuously present in ourselves. It remains to be seen, however, whether we can arrive at a federation of six great countries speaking our language and governed by our institutions. (January 11, 1899)

This letter was accompanied by a present of Besant's *The Rise of The Empire*, "a little book which I wrote some time ago for schools."

"Are you coming over to see the Exhibition and the Savile Club?" inquired Besant in the last letter, dated April 16, 1900. "It is now the third year since you were here. Some of us are not growing any younger." This letter begins with praise for Matthews's latest novel *The Action and the Word*, which "I read in bed when I was a prisoner with certain ailments," and ends with an expression of curiosity about the infant National Institute of Arts and Letters, to which Matthews had recently been elected, among the first to be so honored. Besant died in June of the following year.

"The generation now coming forward knows nought of [William] Black and it cares as little for Walter Besant, whose cheerful stories used to join fellowship with Black's, month after month, week after week," Matthews wrote toward the conclusion of his memoir *These Many Years* (1917). The author of some thirty topical novels and numerous popular histories who thought of himself as no more than a writer for his own day, who indeed rarely retained a copyright, not expecting any of his books to go into a second edition, Besant would probably not have been bothered by these words. However, at the time they were written, a memorial plaque to him had been installed in the crypt of St. Paul's, and the *Author* still bore on its masthead "Founded by Walter Besant." Moreover, the Society of Authors flourishes to this day. A man of letters and a man of causes, Besant's talent went into his writing, his genius into his enterprise.

The Eponymous Dr. Kunz

ROBERT REED COLE

In 1912 George Frederick Kunz prepared a bulky sealed envelope to be opened only after his death. Born in 1856, Kunz was then fifty-six and would live another twenty very productive years. The envelope was entrusted to attorney Edward Hagaman Hall who duly opened it in 1932. Hall found a summary of Kunz's career and a six and a half page, closely spaced list of the books and articles he had written. At the time of his death, Kunz had more than four hundred publications to his credit that ranged from articles in the popular press to treatises in the most learned scientific journals. Reflecting on Kunz's career, Hall concluded, "What a prolific genius he was."

This "prolific genius" is today remembered chiefly as a gemnologist, especially by people familiar with a certain pink gem stone, or by collectors of his increasingly valuable books on gems and jewelry. The best introduction to the full extent of this remarkable man's interests and activities is this 1912 biographical note:

In his study of precious stones he found it necessary not only to devote himself to the study of mineralogy and chemistry, but to geology, archaeology, history, geography, and art features of gem materials; and in the study of geology and geography and in mining engineering became interested in the subject of scenic preservation. He was a member of the first Conservation Congress, appointed by the President [Theodore Roosevelt], and made up of governors, members of Congress and others, in 1908.

Kunz was also passionately involved in the affairs of New York City. A member of both the Century Association and the Union League, his name appeared on the letterheads of many charitable and commemorative organizations. One of the prime beneficiaries of his efforts in the city was Central Park which, in his capacity as president of the American Scenic and Historic Preservation Society, he spared from encroaching monuments and buildings.

It was Kunz's good fortune to turn a boyhood hobby into a successful and profitable professional career. He was ten when he saw

the gem collection on display at Barnum's museum that resulted in his lifelong interest in gems and minerals. Thereafter, the great engineering projects, such as tunnels and railway cuts, going on in his native New York City and Hoboken, New Jersey, provided the young collector vast tracts of newly exposed earth to comb for specimens. In 1927 when he was seventy-one, Kunz was able to state



George Frederick Kunz (back row, third from the left) served numerous New York City organizations in various capacities, including president of the Joan of Arc Statue Committee; he is shown here at the ground-breaking ceremonies for the Joan of Arc monument on Riverside Drive at 93rd Street, October 21, 1915.

that, "Given a fresh excavation today, I am just as apt to go down on my knees and begin grubbing about as I was at the age of ten."

While attending evening school at Cooper Union and working days, Kunz assembled his first important collection of minerals. It contained four thousand items and weighed four tons. Although he had been corresponding and exchanging specimens with fellow collectors around the world since he was fourteen, he would later note that the sale of this early collection to the University of Minnesota

for four hundred dollars “officially placed me among recognized mineralogists.” The voluminous correspondence Kunz carried on throughout his life is preserved in the Library of Congress and three libraries in New York City, including the Rare Book and Manuscript Library at Columbia.

When Kunz entered the profession, the activities of a mineralogist were confined principally to collecting and identifying specimens. Museums around the country, most particularly New York’s Museum of Natural History where Kunz served as Honorary Curator of Gems, benefited greatly when patrons such as the elder J. P. Morgan, Colonel Roebling, builder of the Brooklyn Bridge, and the Tiffany family donated the collections of gems and/or minerals Kunz had assembled for them.

A related aspect of Kunz’s career was that of a gemnologist and jeweler. Once Kunz began to sell colored stones to Tiffany and Co., it wasn’t long before he was hired as their first gem expert. At the age of twenty-three in 1879, Kunz became a vice president of the company, and this mutually profitable association would last until Kunz’s death.

Jewelers and the public alike were almost exclusively attracted to only the four precious stones when Kunz joined Tiffany’s: diamonds, emeralds, rubies, and sapphires, and what he described as “not a stone but none the less precious,” the pearl. Five characteristics, according to Kunz, made a stone precious: the most important was hardness, then brilliancy, beauty, durability, and rarity. By these standards the diamond “outranks all other jewels” because it has, as Kunz wrote, the “greatest hardness, an unsurpassed brilliancy, an unrivaled beauty due to its play of color and its fire, an unexcelled durability and extreme rarity. But, above all, it is its supremacy in hardness that places it beyond all other stones.” Kunz went on to note, however, that “The pearl stands alone. The diamond is king, the pearl, queen—with just that touch of feminine frailty that is part of a woman’s charm.”

In his essay “Heaven and Hell,” Aldous Huxley wrote that “precious stones are precious because they bear a faint resemblance to

the glowing marvels seen with the inner eye of the visionary.” This is not very different from Kunz’s explanation of the appeal of gems: “While it is possible to make a fair imitation of a painting, or a resemblance of some rare color in silk, there is a quality in the natural colors of polished gems and precious stones that no human eye can reproduce.”

One of Kunz’s first goals at Tiffany’s was “discovering and introducing . . . as the public gradually became interested, these lovely, unknown semiprecious stones in which no jeweler of the time was even slightly interested.” With the prestige of the Tiffany name behind him, Kunz was able to introduce new materials and colors into jewelry. Besides transparent semiprecious stones, these included opaque substances such as coral, agate, cat’s eye, quartz, and beryl.

By the turn of the century, mineralogy had progressed from what was basically a collecting activity to an analytical and experimental science, with Kunz among the pioneers who began to investigate the physical and chemical properties of specimens. Many previously unknown minerals were being unearthed at the time, resulting in an ample supply of new materials for mineralogists to examine. Among them was what appeared to be a new crystalline substance found in California in 1902. Specimens were sent to Kunz in New York, and what he did with them best illustrates his overlapping roles as mineralogist, gemnologist, and Tiffany vice president. The quotations that follow are taken from Kunz’s publications on the subject.

He described the crystals, which could be cut in facets like a gem stone, as being “gloriously transparent, of a lilac or orchid color, hard, and practically as brilliant as any stone that exists.” It was first thought to be a new color of tourmaline because it was located fifty feet away from a major vein of that usually blue or green gem. Kunz, however, began to think the crystals might be a form of spodumenes, a prime source of lithium, since they were found in an area “unequalled in the world for its abundance of lithia material.” The word “spodumene” comes from the Greek, meaning “to turn to



The gemlike properties of the mineral spodumene were discovered by Kunz in 1902 from specimens sent to him from California at the time he was a vice president and gem expert at Tiffany & Co.; the lilac or orchid-colored stone was named "kunzite" in recognition of his discovery and research.

ashes''; when a specimen of the mineral is exposed to a flame, it does, in fact, turn gray.

Spodumene had long been known to mineralogists, but it had never before taken rank as a gem because it is peculiarly liable to alteration, the first effect of which is to destroy its transparency. Indeed, practi-



Kunz, ca. 1930 (Photo courtesy Tiffany & Co.)

cally all the spodumene found up to that time had been opaque and of little beauty. It was recognized that this alteration to opaqueness must have taken place throughout the centuries, for often, at the heart of the opaque stone, was found a tiny fragment of the original transparent crystal, indicating that originally the whole had been wonderfully clear and beautiful. But even these remnants were so fissured and marred that they indicated a lost elegance that had once led me to call spodumene a defunct gem.

After he had subjected the crystals to various tests, Kunz believed he might have identified "a new and very beautiful gem" that was

“the hitherto undiscovered spodumene.” These initial findings were published in the September 1903 issue of *The American Journal of Science*. The four and a half page article contained a plate that showed some of the crystals, and described the stones, the area of their origin, and Kunz’s reaction to them: “These crystals are extraordinary objects to the eye of the mineralogist; to see . . . spodumene of characteristic form, as large as a man’s hand, but with bright luster and perfect transparency, and of this delicate pink-amethystine tint, is a novel and unlooked for experience.” The conclusion of the article reads: “If sufficient differences are found to exist between this spodumene and the other known varieties a new name will be given to it.”

Charles Baskerville, professor of chemistry at the University of North Carolina and later at the City College of New York, confirmed his friend and colleague’s assumption and gave the beautiful new variety of spodumene its name: “kunzite.” The now eponymous Kunz had a new bookplate designed for himself that depicted the gem bearing his name.

The correspondence between Kunz and Baskerville while they were conducting the experiments that led to the article they published jointly in the July 1904 issue of *The American Journal of Science* is rather amusing today. When Kunz, the Tiffany vice president, sent Mrs. Baskerville a set piece of the stone, her husband acknowledged the gift: “The kunzite is mounted beautifully and Mrs. Baskerville is extremely proud of it and we are personally grateful to you for having done it so nicely.” To Kunz the fellow scientist, Baskerville wrote in the same letter that he was enclosing a draft of their analysis of the gem.

Kunz shortly thereafter wrote that he was sending Baskerville a “large kunzite, and a cut gem, Mrs. Kunz’s own, which is in a setting, to which you can tie a string and hold it between the poles of the [Helmholtz] machine. It is the prettiest experiment I have ever seen.” The effect produced was described in the 1904 article: “A well-defined, brilliant line of light appeared through the center,

apparently in the path of the current. On discontinuing the current, the crystal gave the appearance of a glowing coal.”

In their experiments, the two men examined the effects of heat, electricity, ultraviolet rays, x-rays, radium, and actinium upon kunzite crystals. Conducted nearly ninety years ago, these experiments appear crude and primitive today, and the results led to few, if any, immediate applications. By passing electricity through crystals and exposing them to radiation, however, Kunz and Baskerville were conducting pioneering research with “excited crystals.” Virtually all of today’s revolutionary electronic devices depend upon the properties of crystals, whether silicon chips in computers, quartz in time pieces, or rubies in lasers, which Kunz was among the first to explore.

Meanwhile, back at the store, Kunz presented Tiffany’s with a beautiful new gem stone that has enjoyed lasting popularity. At the time of this writing, the famous Fifth Avenue emporium is displaying a large and brilliant piece of kunzite weighing 712 carats in a necklace setting designed by Paloma Picasso.

Our Growing Collections

KENNETH A. LOHF

Adams estate gift. From the estate of the late James Truslow Adams (Litt.D., 1924) more than 2,300 pieces of correspondence, manuscripts, and memorabilia have been received, including: a portion of the typewritten manuscript of *An American Family*, extensively corrected; five scrapbooks of clippings by and about Adams; a file of condolence letters received by Mrs. Adams on her husband's death in 1949; and files of correspondence with public figures, academics, writers, and personal friends. The latter files contain letters from Norman Cousins, Bing Crosby, Thomas E. Dewey, J. Edgar Hoover, Cordell Hull, E. F. Hutton, Lillian Hellman, Charles Morgan, Allen Nevins, Rex Stout, Mark Van Doren, and William A. White. Also presented by the estate is an oil portrait of Adams painted in 1933 by P. W. Muncy.

Blake gift. Mrs. Edith Blake has donated, for addition to the papers of her late husband, Henry Beetle Hough (B.Litt., 1918), the printer's typescript and master galleys, both with corrections and emendations, of his autobiography, *Soundings at Sea Level*, published in 1980 by Houghton Mifflin.

Brown gift. Mr. James Oliver Brown has presented first editions of Charles Scribner's *In the Company of Writers*, and Herbert Gold's *Best Nightmare on Earth: A Life in Haiti and Travels in San Francisco*, each of which is inscribed to him by the authors.

Canadé gift. Knowing of the extensive collection of papers of the poet William Bronk held in the Rare Book and Manuscript Library, the artist Eugene G. Canadé has donated 130 autograph letters and eleven autograph and typewritten manuscripts that he has received from Mr. Bronk. Forming an important biographical record covering the past fifty years, the letters deal with the poet's writings and publications, mutual friends, work by other writers, personal matters, and current literary activities and plans; with many of the letters Mr. Bronk has enclosed drafts and typescripts of recent poems,

as well as cards and leaflets containing limited editions of single poems that he has sent as holiday greetings.

Colt estate gift. As a gift from the estate of the late Jay Leo Colt we have received first editions of twelve of Tennessee Williams's plays and prose works and writings about him. Mr. Colt, who served as Williams's assistant in the production of a number of his plays in



Still life of white pitcher with fruit, a painting by Stephen Crane's mother, Mary Helen Peck Crane (Crane gift)

the 1960s, has made extensive notes in nearly all of the volumes, including *Letters to Donald Windham*, *Memoirs*, *Sweet Bird of Youth*, *27 Wagons Full of Cotton*, and *Vieux Carré*.

Cossiga and Andreotti gift. To commemorate the establishment of the Italian Academy for Advanced Studies in America and in honor of the Cicero Congress held at the University on May 6, Italian President Francesco Cossiga and Prime Minister Giulio Andreotti pre-

sented to President Michael Sovern for addition to the Rare Book and Manuscript Library's collection two early sixteenth-century Aldine first editions published in Venice, both pertaining to Cicero's *Orationes*: Marcus Tullius Cicero, *Oratorum volumen primum*, 1519, the first of three volumes collecting the *Orationes*; and Quintus Asconium Pedianus, *Expositio in IIII Orationes*, a collection of commentaries on the *Orationes* concerned with the constitution of the senate, the people's assemblies, and the courts of justice.

Crane gift. Ms. Barbara Crane Navarro and Ms. Christina Elizabeth Crane, daughter and grand-daughter, respectively, of Dr. Robert K. Crane, descendants of the family of Stephen Crane, have presented two paintings by Mary Helen Peck Crane, the mother of Stephen Crane, and one painting by Mary Helen Crane Murray-Hamilton, the novelist's eldest sister, for addition to the Stephen Crane Collection. The two by Crane's mother, both measuring approximately twelve by fourteen inches, depict a landscape of hills, lake, and a man in a boat, and a still life with white pitcher and fruit. Measuring twelve by sixteen inches, the painting by Crane's sister is a still life of pineapples. The heirs of Stephen Crane's brother, Wilbur F. Crane, through the thoughtfulness of Dr. Robert K. Crane, have presented seven books from Wilbur Crane's library, among which are *Biblia Hebraica*, Berlin, 1712, and Thomas Jackson's *A Treatise of the Holy Catholike Faith*, London, 1627.

Garraty gift. Professor John A. Garraty (A.M., 1942; Ph.D., 1948) has established a collection of his papers with the recent gift of approximately 15,000 letters, manuscripts of books and articles, research notes, course notes, galley proofs, photographs, and printed materials spanning nearly three decades from the early 1960s, shortly after being appointed professor of history, to his retirement in 1990. The more than 4,500 letters include correspondence with colleagues, former students, editors, and publishers. Among the manuscripts are those for Professor Garraty's *The American Nation* and *Interpreting American History: Interviews with Historians*, and for his numerous articles and other writings.

Hays gift. Mrs. Elinor Rice Hays has presented the typesetter's copy of her biography, *Those Extraordinary Blackwells*, bearing the author's and editor's corrections, and files of notes on Lucy Stone, relating to Mrs. Hay's *Morning Star: A Biography of Lucy Stone*.

Horton gift. Ms. Elizabeth I. Horton has donated seventeen letters written to her by the late Professor Marjorie Hope Nicolson (Litt.D., 1963) from 1966 to 1971, as well as a photograph of Professor Nicolson with Perry Miller at the Bread Loaf School of English at Middlebury College in Vermont, ca. 1938.

Lerman gift. Mr. Leo Lerman has donated a collection of thirty bound proof copies of current fiction and nonfiction books, including works by Richard Adams, George MacDonald Fraser, John Hersey, Doris Lessing, Kathleen Raine, and John Updike.

Magoun gift. Mr. Theodore R. Magoun, grandson of the late Professor Samuel McCune Lindsay, has presented, for addition to Professor Lindsay's papers, approximately 3,000 letters, manuscripts, photographs, and related materials pertaining to Professor Lindsay's tenure as Commissioner of Education of Puerto Rico, 1902–1904, as well as to his academic career as professor of social legislation at Columbia, 1907–1939. The extensive correspondence files include letters from Presidents Calvin Coolidge, Warren G. Harding, Herbert Hoover, Franklin D. Roosevelt, Theodore Roosevelt, William Howard Taft, and Woodrow Wilson; there are also letters from Jane Addams, James Bryce, Andrew Carnegie, Charles Evans Hughes, Reinhold Niebuhr, Frances Perkins, Elihu Root, Henry L. Stimson, and Booker T. Washington. Included in Mr. Magoun's gift are some family correspondence and papers of his wife, Anna Lindsay, for the period 1898–1944, consisting of manuscripts relating to her books and articles, diaries and autobiographical material, and files pertaining to speeches and other activities.

Moore gift. Ms. Sarah Moore, daughter of the composer Douglas Moore (L.H.D., 1963), professor of music at Columbia, has pre-



*For Dr. Samuel McCune Lindsay
with best wishes
Dec 16 1910 — W. H. Taft*

Photographic portrait of President William Howard Taft
inscribed to Samuel McCune Lindsay, December 16, 1910
(Magoun gift)

sented an extensive collection of her father's correspondence including nearly 800 letters written by Professor Moore to his mother, Myra D. Moore, from 1906 to 1933. The letters provide a comprehensive record of the composer's life as student at the Hotchkiss School and Yale University; his service in the Navy during the First World War; his tenure as musical director of the Cleveland Museum of Art; travels and studies in Europe; and his teaching position in the music department at Columbia. There are also miscellaneous letters written to Myra Moore, letters written by Professor Moore to other family members, and related photographs.

Norman Foundation gift. An extensive addition to the Dorothy Norman Papers has been received from the Norman Foundation, Inc. The more than 3,500 items comprise correspondence files, manuscripts and research notes, and printed materials dealing almost entirely with the late Mrs. Norman's research and writings on India, politics and culture of the Indian Subcontinent, and Jawaharlal Nehru. There are letters to Mrs. Norman from Dean Acheson, Charles E. Bohlen, Allen W. Dulles, Hubert Humphrey, Lord Mountbatten, and Adlai Stevenson.

Russell gift. Mr. Joseph B. Russell (A.B., 1949; J.D., 1952) has presented a letter written by Hewlett Johnson, The Dean of Canterbury, known as the "Red Dean," to his late father, S. A. Russell, president of the Liberty Book Club, Inc. In the letter, dated September 12, 1949, the Dean comments enthusiastically on his recent trip to Russia.

Sabine gift. Mr. William H. W. Sabine has donated three nineteenth-century illustrated English books: Henry and Horace Mayhew, *The Greatest Plague of Life, or, The Adventures of a Lady in Search of a Good Servant*, London, 1847, illustrated by George Cruikshank; Horace Mayhew, *Letters Left at the Pastrycook's: Being the Clandestine Correspondence Between Kitty Clover at School and Her "Dear, Dear Friend" in Town*, London, 1853, illustrated by Phiz; and *Old Abbeys of England*, London, 1862, illustrated with tinted steel-engravings of the country's great abbey churches.

Sapir family gift. The papers of the late Dr. Boris Sapir (1902–1989), historian and active member of Menshevik groups both in the Soviet Union and abroad, have been presented to the Bakhmeteff Archive by his widow, Mrs. Berti Sapir, and his daughter, Dr. Anna Sapir Abulafia. Numbering some 20,000 letters, documents, notebooks, diaries, photographs, and manuscripts, the papers include drafts of his writings on forced labor and the persecution of the Mensheviks, correspondence with Willy Brandt and Boris Nicolaevsky, files pertaining to the International Institute for Social History in Amsterdam with which he was associated since the 1930s, and research materials relating to his editions of the letters of his former fellow-Mensheviks Theodore and Lydia Dan.

Satterthwaite gift. Ms. Ann Satterthwaite has presented the papers of her grandfather, William McMurtrie Speer (1865–1923), who was primarily a journalist, but who also at various times in his life was a lawyer, a businessman, an inventor, and a public official. The papers, approximately 11,000 items covering the period 1880–1936, include files pertaining to his work as the Albany correspondent of the *New York Sun*, 1884–1893; editor and part owner of the *Argus* in Albany, 1893–1896; founder in 1896 of The Law Press, a commercial printer for lawyers; correspondent of the *Buffalo Press*, 1896–1903; editorial and legislative writer for the *New York Evening World*, 1904–1909, during which he conducted investigations of the insurance industry and the Panama Canal libel suit; and editorial writer for the *Evening Mail*, 1922–1923. In addition to his journalism career and his work as an attorney in private practice, he served as a public official and political appointee in such capacities as secretary to The Committee for The International Exposition of 1892; secretary to New York City Mayor Hugh J. Grant; delegate to the New York State Constitutional Convention in 1894; special counsel to New York City for the Ashokan Reservoir Compensation Claims, 1910–1919, and for the Aldermanic Police Investigation during the anticorruption drive of Mayor William J. Gaynor, 1912–1913; and a special assistant to the Attorney General of the United States to investigate profiteering in the coal industry

in 1920. All of these activities are documented in the files of correspondence, memoranda, legal documents, manuscripts, clippings of articles and editorials, and printed materials donated by Ms. Satterthwaite. In the correspondence files there are letters from Maxwell Anderson, Anthony Comstock, S. S. McClure, Walter Hines Page, Elihu Root, and other journalists and public figures.



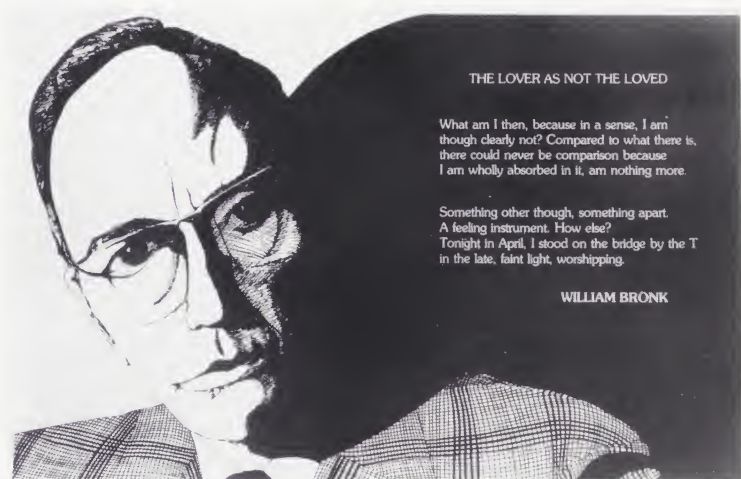
“Of course, honesty is one of the better policies”: original drawing by Charles Saxon for cartoon published in *The New Yorker*, May 25, 1981 (© 1981 The New Yorker Magazine, Inc.)

Saxon gift. Mrs. Nancy Saxon has presented sixteen exceptionally fine watercolor drawings and sketches by her late husband, Charles Saxon (A.B., 1940), for addition to the collection of the artist's works which was established in 1989 by bequest as well as by the gift of Mrs. Saxon. The current gift includes covers and cartoons, among the artist's most important and impressive work, done primarily for *The New Yorker* from the 1960s through the early 1980s.

Spewack estate gift. In a generous gift from the estate of the late Bella C. Spewack, the Rare Book and Manuscript Library has received the papers of Sam and Bella Spewack, American playwrights and film scenarists widely known for their plays *Boy Meets Girl* (1935) and *Under the Sycamore Tree* (1953), and for such musical comedies as *Leave It to Me* (1938) and *Kiss Me Kate* (1948), both with music by Cole Porter. Included in the gift of more than 75,000 pieces are a bronze bust of Sam Spewack by Jo Davidson (1934) and a bronze bust of Bella Spewack by Zehavah Elath (1950); incoming correspondence addressed to the Spewacks from authors, theatre and movie people, artists, and celebrities, such as George and Ira Gershwin, Van Wyck Brooks, Alec Guinness, Katherine Hepburn, Walter Winchell, Wendell Wilkie, Harry S. Truman, and Jo Davidson; books written by the Spewacks or with contributions by them, and books relating to the theatre, film, and television; and extensive files of memorabilia, including photographs, awards and certificates, recordings, playbills, posters and advertisements pertaining to their plays and musicals, scrapbooks of clippings, diaries and calendars, original cartoons and drawings by Jo Davidson, Joseph Hirsch, and others. Among the memorabilia in the collection are two commemorative items relating to *Kiss Me Kate*: a ceramic plate to commemorate the opening of the musical at the New Century Theatre in New York City on December 30, 1948, with a colorful and lively design by Al Hirschfeld featuring the stars of the production, Patricia Morison and Alfred Drake; and the embossed silver medal for the Antoinette Perry Award, presented to the Spewacks for the 1948–1949 season, the first such award for a musical comedy.

Weil gift. Recent gifts made by Mr. James L. Weil have added the following important items to the William Bronk Papers: eleven letters written in 1990–1991 by the poet to Mr. Weil, almost all concerned with his writings and poetry readings; and three framed broadsides of poems by Bronk, all signed and inscribed to Mr. Weil, including “The Fragile Endurance of the World,” (printed by Keith

Waldrop, 1974), "The Lover as Not the Loved" (illustrated by Linda Lutes, 1974), and "Rule Book" (published by the State University of New York at Buffalo, 1974). Mr. Weil has also donated a first edition of Leigh Hunt's topographical and historical account of London, *The Town: Its Memorable Characters and Events*, London, 1848, in two volumes; and the keepsake published in 1990 by Mr. Weil, Richard Woodhouse's *Something Given: Notes on Keats's*



Poetry broadside designed by Linda Lutes, 1974 (Weil gift)

"*Mode of Writing Poetry*," edited by Professor Jack Stillinger, one of fifty copies printed at the Stamperia Valdonega in Verona.

Woodring gift. The George Woodberry Professor Emeritus of Literature, Carl R. Woodring, has donated the corrected page proofs and typescript index for the edition of Samuel T. Coleridge's *Table Talk* which Professor Woodring edited and which was issued as volume 14 of Coleridge's *Collected Works*, sponsored by the Bollingen Foundation and published in Great Britain by Routledge & Kegan Paul Ltd.

CONTRIBUTORS TO THIS ISSUE

ROBERT A. COLBY is professor emeritus of library science at Queens College, City University of New York, and is currently researching the background of authorship as a profession.

ROBERT REED COLE is co-author of a book about Joseph Urban to be published next spring by Abbeville Press.

JAMES HAMILTON lives in Warwick, England, and is the author of *Arthur Rackham: A Biography*, published in 1990.

KENNETH A. LOHF is Columbia's Librarian for Rare Books and Manuscripts.

* * *

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Activities of the Friends

Finances. For the twelve-month period ended June 30, 1991, the general purpose contributions totaled \$40,132, a twenty percent increase over the previous year. Special purpose gifts, designated for book and manuscript purchases, for the establishment of new endowments, and for the increase of the principals of established endowments, amounted to \$73,111. The appraised value of gifts in kind received from individual Friends for the same period was \$158,331. The total of all gifts and contributions since the establishment of the Friends in 1951 now stands at \$9,062,009.

Fall reception. The Arthur Rackham exhibition will open with a members preview reception on Wednesday afternoon, December 4, from 5 to 7 o'clock, in the Kempner Room in the Rare Book and Manuscript Library. On view will be more than one hundred paintings, watercolors, drawings, sketchbooks, and prints acquired over the past twenty-five years since the Rackham centenary exhibition was held in Low Library in 1967; in addition, highlights from the centenary exhibition will also be shown, including the Rackham oil self-portrait, early landscape drawings, a sketchbook for *Midsummer Night's Dream*, and original illustrations for the artist's most important book publications.

Future meetings. A reception on Wednesday afternoon, March 4, 1992, will open the spring exhibition, and the annual Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Wednesday evening, April 1, 1992.

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